

SEVENTEENTH-CENTURY NEWS



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QUEENS COLLEGE



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SEVENTEENTH-CENTURY NEWS, devoted to all aspects of the 17th century, is published quarterly in March, May, September, & December. THE DEADLINE FOR THE NEXT ISSUE IS APRIL 15. Contributions should be single-spaced on a reasonably black ribbon, preferably in pica type, with 50 letters and/or spaces per line (regardless of type size) or as near to that figure as possible without exceeding it.

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SPECIAL SUPPLEMENT We are grateful to an anonymous donor for the special supplement to this issue "La Corona," Seven Sonnets by John Donne. Set for Mixed Chorus a capella by A. Didier Graeffe. Extra copies may be obtained for 25¢ each from the Editor, Seventeenth Century News, Queens College, Flushing 67, N.Y. No royalties are charged; however we hope that a report concerning any performance will be sent to the News. We shall be happy to distribute other material of 17C interest if donors are found.

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POEMS

OF
Mr. JOHN MILTON,
BOTH
ENGLISH and LATIN
Compos'd at several times.

Printed by his true Copies.

The SONGS were set in Musick by
MR. HENRY LAWES Gentleman of
the KING'S Chapel, and one
of His MAJESTY'S
Private Musick.

Baccare frumenta.
Cingite, ne vatis uoces mala lingua frui.
Virgil, Eclog. 7.

Printed and publis'd according to
ORDER.

LONDON.
Printed by RICH. Rawlinson for Humphrey Moseley
and are to be sold at the signe of the Princess
Arms in Pauls Church-yard. 1645.

MILTON

Robert Ralston Cawley. Milton and the Literature of Travel. Princeton Studies in English, 32. Princeton University Press, 1951. x, 158 pp. \$3.

Professor Cawley continues here his studies of the influence of Elizabethan and later travel literature on English imaginative writing. The first value of this book is that it adds to the earlier studies of Milton's indebtedness to travel and geographical literature--Verity's edition of Paradise Lost, Allan H. Gilbert's Geographical Dictionary of Milton, and George W. Whiting's Milton's Literary Milieu--the author's own expert knowledge of the sources. The result is a further clarification of many moot points in Milton's use of his reading. Among his books, Heylyn's Cosmographie becomes more important than it has hitherto seemed.

A further value of the work is its discovery of Milton's growth in geographical knowledge as he added to his classical and Biblical reading an increasing study of contemporary sources. Of the latter, Mr Cawley concludes, Milton had an "extraordinary" knowledge. In his poetic practice, Mr Cawley further finds, Milton skilfully alternated familiar ancient allusions (from the Bible and the classics) with fresh contemporary ones; the result was a subtle and rich poetic imagery.

This is an interesting and competent study.
George B. Parks. Queens College

PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST
(Abstract of a paper read to PAPC, Nov., 1951)
Sensabaugh, George F. "Whig Answers & Tory Replies--A Chapter in the Story of Milton's Influence."

Late in the 17C, Whigs answered Royalist assertions that Milton had been a needy pedagogue & a mercenary politician justly stricken blind for his political misdeeds; & in turn Tories replied. The vigor of the controversy testifies to Milton's growing importance in the political life of England.

--M. Charles Culotta, UCLA

An Evocation of Milton

In his latest volume, The English Past, Evocations of Persons and Places, A. L. Rowse attempts "to bring together a number of evocations of persons and places". His "aim is to see the people through the places where they lived or which their lives touched, and the places through them and their eyes."

The only 17th Century so evoked is Milton. Though the essay shows easy familiarity with the latest Milton scholarship, it makes no pretense to being a work of either learning or criticism. By returning to scenes associated with Milton's life and remembering Milton's own words Rowse attempts his double evocation. The result is a sensitive and urbane illumination of poet and place. Those who cherish Milton and the English countryside will find many moments of delight in this essay.

Donald A. Roberts. City College

WORK ON THE VARIORUM COMMENTARY ON THE POEMS OF JOHN MILTON has begun, but a subsidy of \$15,000 is needed to complement a like sum provided by Columbia University Press for the publication of 4 volumes of 600 pages each. The editors plan a line-by-line commentary on the text, including textual discussion, & a series of appendices attempting to do justice to the scholarship of the past 1½ centuries.

A.S.P. Woodhouse (Toronto) is working on the Minor Poems, with Professor Bush taking responsibility for the Latin poems and J. E. Shaw (Toronto) undertaking the Italian sonnets. Michael Krouse of Cincinnati is editing Samson. Paradise Lost will be the task of the general editor, Merritt Y. Hughes.

The following will serve in advisory ways, others being added at a later date:

Arthur Barker (Toronto)

Geoffrey Bullough (King's College, London)

Francis Johnson (Stanford)

Rosamond Tuve (Connecticut State for Women)

Bernard A. Wright (Southampton)

Five months of work among the foundations have resulted only in suspense or discouragement of hope of support from them. Advice and comfort of any kind about the problems would be welcome to the Editorial Board--Drs. Bush, French, Hughes, and Woodhouse.

SHOULD THE PROJECT FOR A MILTON VARIORUM EDITION BE COMPLETELY RECONSIDERED?

The proposal outlined above means that even if adequate subsidies are obtained, the 4 Variorum vols. will cost a Miltonist \$26.00. He will have a bargain, for he will pay slightly over 1¢ a page for pages which cost 6½¢ each to produce & distribute. Nevertheless, \$26.00 is more than most Miltonists can or will afford to pay.

The Columbia Milton has not satisfied what should have been its prime purpose--to place the best available text of Milton in the hands of scholars at a reasonable price. Most of us "make do" with classroom texts & the Bohn edition. Most of us desire to own & use privately the Columbia text; but its cost is beyond our means.

The Editors of the Variorum are proposing to repeat the same error. We must either live ascetically (or worse) & buy the Variorum or use it in Libraries. A text which should be in every Miltonist's study in small, handy volumes is going to be turned out in heavy tomes. It will be beyond the means of graduate students who might like to own it. It will sit, oft referred to but less consulted than it deserves, on reading room shelves.

We suggest that the Variorum be less lavishly set forth. Would not both sales and service to scholars be greater if a larger, less expansive edition were produced in format, binding, type-size, & paper like those used in the Modern Library series?

JMP

ANGLIA

Curry, W.C. "The Genesis of Milton's World", Ang., 70 (1951), 129-149.

It is the purpose of this study to examine Uriel's and Raphael's fragmentary and respectively incomplete reports, to conciliate them if possible, and to reduce to some definite order the progress of creation from chaos to the completed world. "The two Archangels are generally in fundamental agreement regarding the processes and order of creation. Their respectively fragmentary accounts, when tentatively amplified, tend to supplement each other so that a definite pattern of the Universe emerges with considerable clarity."

Albert C. Hamilton

Imagery in Milton

Milton's Imagery. By Theodore Howard Banks. xiv 260 pp. Columbia University Press. \$3.50.

Long a student of Milton's prosody, Dr. Banks, who is associate professor of English in Wesleyan University, has brought to conclusion, with notable success, a major study in this well tilled but fruitful field of research. It is obviously the product of long, painstaking investigation but its close attention to detail does not lessen its interest as reading. It is a useful guide in its special area, a source book of permanent value.

Starting with a definition of images as figures of speech, he examines all the images in the verse and prose works for their biographical content. He undertakes no estimate of the aesthetic values of Milton's figures though he in no sense suggests that such values are lacking or unimportant. His whole intent is to show in detail those things in life that interested Milton enough for him to fashion them into figures of speech.

He groups his findings under broad headings, such as London Public Life, Travel and War, Animals, Nature, Books and Learning. Naturally the last is the longest, for Milton was a bookish man and often saw places and objects in the physical world more through reading than through direct observation. Each chapter offers its own fascinating insights. In a specially imaginative passage Dr. Banks relates the precision with which Milton portrays the military formations and maneuvers of the rebel angels to the hours the poet spent watching the anxious drilling of the parliamentary forces as they prepared to defend London against the advancing forces of Charles. The change in the nature of images dealing with marriage and divorce before and after Milton's first wedding reflect the profound frustration he experienced in that sad event.

The book is rich in illuminating passages, and, if in some places such as the section devoted to images from commerce, the author seems to press his thesis too hard, and if he occasionally allows himself such an error as calling the Abbey "Westminster Cathedral", he is to be pardoned. Indeed he is to be thanked for an important contribution to Milton scholarship.

Donald A. Roberts

BODLEIAN LIBRARY RECORD

The Library has been presented with the only existing personal relics of Milton: a gold-mounted leather and tortoise-shell snuff box and a tortoise-shell writing-case containing three ivory tablets, hinged together, and a pair of dividers.

Albert C. Hamilton

REVIEW OF ENGLISH STUDIES

Pyle, Fitzroy. "Milton's Last Sonnet Again." *RES*, II(N.S.), 152-154. In answer to Parker's contention that Mary Powell is the subject of the sonnet, Pyle reaffirms his argument for Katherine Woodcock. He offers a new interpretation of the line "as whom...Purification in the old Law did save," which points directly to Katherine, not Mary.

Allen, E.L. Review of *Biblical Criticism & Heresy in Milton* by George Newton Conklin, & *Milton's Samson & the Christian Tradition* by F. Michael Krouse. *RES*, II(N.S.), 281-282. Conklin believes that Milton's theological views were derived by M's own study of Scripture in accordance with the best learning of his age; Krouse thinks that they are the end-result of tradition.

JOURNAL OF ENGLISH LITERARY HISTORY

Stein, Arnold. "Milton's War in Heaven--An Extended Metaphor." *ELH*, XVIII, 201-220. Answers Dr. Johnson's criticism that "the confusion of spirit & matter" fills the narrative with "incongruity" by proposing that "the material action does not exist for its literal & independent meaning, but is instead part of a complex metaphor."

--Lalia Phipps Boone, Fla.

JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

Miller, Sonia. "Two references in Milton's *Tenure of Kings*." *JEGP*, L, 320-325.

Accounts for two glaring mistakes: (1) attributing "Kings have thir autoritie of the people, who may upon occasion reassume it to themselves" to Gilby; (2) attributing "The beast may kill wicked Princes as monsters & cruel beasts" to *Englands Complaint*. Milton drew his references from Aston's *Survey of Presbyteria*, in which the marginal references had been carelessly arranged.

Condee, Ralph Waterbury. "The Formalized Openings of Milton's Epic Poems." *JEGP*, L, 502-508.

Shows by comparison with *Iliad*, *Odyssey*, & *Aeneid* that the opening lines of *PR* & *PL* are traditional. *PR* is pure Virgilian. *PL* is a fusion of Homeric & Virgilian types; M. attempts by this fusion to capture the greatness of both Homer & Virgil in one poem.

--Lalia Phipps Boone, Florida

ECONOMIC HISTORY REVIEW

Coleman, D.C. "London Scriveners & the Estate Market in the later 17C." *EHR*, IV (1951), 221-230. The profession of Milton's father dealt not only with banking: the general bent of the scrivener's activities led him "to rather different forms of intermediaries' work, contributing thereby to the varied ancestry of such specialized operators as the estate agent & the stock-broker, the accountant & the solicitor." --Albert C. Hamilton, Camb.

STUDIES IN BIBLIOGRAPHY: Papers of the Bibliographical Society of the University of Virginia. Vol. IV.

Maurice Kelley, "Milton & Machiavelli's Discorsi," *Studies in Bibliography*, IV, 123-127. A reconsideration of the 17 notes in Milton's Commonplace Book on his reading of the *Discorsi*. A careful examination of the handwriting distinguishes the scribes who wrote these notes & leads to the hypothesis that they were made between Novem. 1651 & Feb. 1652. It is now possible to place these definitely in the analysis of Milton's studies & political evolution. Illustrated.

ENGLISH STUDIES IN HONOR OF JAMES SOUTHALL WILSON, edited by Fredson Bowers. Charlottesville, Va. 1951

Hutcherson, Dudley R. "Milton's Epithets for Eve," 253-260. A study of the epithets as a method of characterization. Points out that Milton's use of the method was sometimes not successful. --O.L. Steele, Va.

Edgar H. Duncan, "Satan-Lucifer: Lightning & Thunderbolt." *PQ*, XXX (Oct., '51), 441-3. Further evidence "that the incidental cosmological lore in Milton's epic is in accord with the popularly received ideas of his day." --Clark Emery

NEO-LATIN LITERATURE IN THE SEVENTEENTH CENTURY

James R. Naiden, College of Engineering, Univ. of Washington, Seattle, is preparing a roster of scholars competent in Neo-Latin literature. Those scholars who have studied any area of that literature from 1400 to 1900 and who wish to be included & to receive a copy of the roster when it is finished should inform him of the following particulars: name; address; area of the literature in which interested; men in whom interested; and publications in the field.

FRENCH

edited by Edith Kern, University of Kansas

TRAGEDY - STAGING - DEFINITION

Last year, during the months of February and April, problems of the staging of Elizabethan plays and classical French tragedies were discussed by scholars, actors, and directors during meetings of the Société d'Histoire du Théâtre in Paris. Some of the highlights of these discussions are recorded in volume III, number 3, 1951, of the *Revue d'Histoire du Théâtre* (pp. 281-283). Reference is made, first of all, to a talk by Jacques Scherer, based on his comprehensive volume *La Dramaturgie classique en France*, Paris: Nizet, 1951, in which technical problems of the drama in seventeenth-century France are intelligently investigated and presented. A more detailed report, however, deals with comments by Jean-Louis Barrault on his rather recent staging of *Phèdre*. Staging *Phèdre* means staging Racine; it means staging the Racine of a certain period. -- When Barrault speaks of the modern spectator's need and desire to see justice rendered at the end of a tragedy, we are reminded of J.-C. Scaliger's similar demand in his *Poetics* and rather startled by the fact that an opinion -- seemingly so contrary to any hedonistic concept of art -- may be shared by modern men of the theatre and 16th-century scholars. Barrault, supported by Jouvet, states, however, that such justice is not to be the justice established by man but rather that of the gods. -- Noteworthy for its originality is Barrault's definition of tragedy: All tragedy begins where the instinct of self-preservation ends. The tragic character goes beyond his desire for self-preservation, and, in this respect, he differs from the character of comedy, even from one that approaches tragedy as closely as Arnolphe. -- It might be appropriate to call attention here to an article by Helen Adolf, entitled "The Essence and Origin of Tragedy", and published in *The Journal of Aesthetics and Art Criticism*, vol. X, No. 2, December 1951 (pp. 112-125). Miss Adolf restates and evaluates the theory that tragedy arose out of human sacrifice and is still a substitute for it; that, originally, it was a spectacle presented to the gods and that the spectators, in witnessing it, assumed the part of gods and still do so.

ETHICS

In previous issues of this News Letter, reference was made to the attempts of modern scholars to re-evaluate the meaning of the vocabulary used by 17th-century writers and poets, in order to arrive at a better understanding of their philosophy. A valuable contribution to such endeavor is Paul Bénichou's *Morales du grand siècle*, Paris: Gallimard, 1948, in which "volonté", " gloire", "raison", "hérosisme", and other essential concepts of 17th-century ethics are shown against their historical and cultural background and begin to assume a meaning which 19th-century criticism prevented us from seeing. Bénichou points out, for example, that "volonté" was not necessarily used to suppress passion but rather helped the hero to choose freely between different desires. Of special interest is Bénichou's investigation into Corneille's acceptance and subsequent deflection of the tradition of courtly love, and Racine's complete negation of this tradition.

EVALUATION CRITIQUE DES TRAVAUX RECENTS SUR CORNEILLE

Un examen un peu attentif de la masse de travaux de tout ordre (éditions nouvelles, synthèses historiques, études critiques d'ensemble ou de détail), qui a été ajoutée depuis six ans à la bibliographie

cornélienne, permet de déceler plusieurs directions vers lesquelles le lecteur moderne est invité à se tourner pour parvenir à une nouvelle appréciation du théâtre de Corneille.

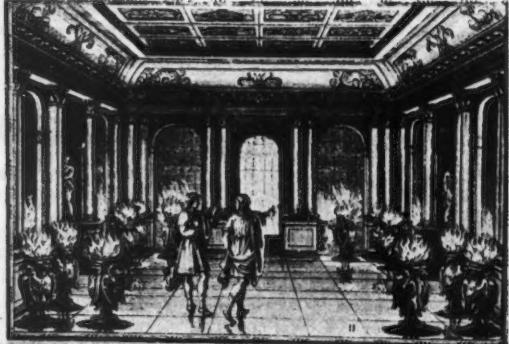
De nouvelles éditions critiques de *Méline*, de *Clitandre*, du *Cid*, de *Rodogune*, nous amènent à examiner les textes originaux de ces pièces, textes qui devaient être vite modifiés et souvent édulcorés par un poète en butte à une critique rétrograde. La fantaisie, la variété, la verve des premiers ouvrages de Corneille brillent d'un éclat qu'elles avaient perdu depuis plus de trois siècles.

La thèse de G. Couton sur la Vieillesse de Pierre Corneille attire notre attention sur les pièces si souvent méconnues qui vont d'*OEdipe à Surenna*. Le lecteur est donc invité à examiner les premières et les dernières pièces de Corneille de préférence à celles de la grande époque. Seul Ch. Dullin, avec sa mise en scène de *Ginna*, aborde l'un des ouvrages de Corneille devenus à la fois les plus classiques et les plus scolaires.

Des travaux d'interprétation historique comme celui de P. Bénichou (*Morales du grand siècle*) ou d'analyse psychologique comme celui d'O. Nadal (*Le Sentiment de l'amour dans l'œuvre de P. Corneille*), enfin l'attention accordée récemment par plusieurs critiques à la structure dramatique des pièces de Corneille, rappellent opportunément que Corneille écrivit pour la scène et demande à être jugé à la représentation autant et plus qu'à la lecture, et incitent à reprendre une étude critique et concrète de la conception cornélienne de l'homme. Ces divers travaux réussissent brillamment, grâce à leur honnêteté intellectuelle, grâce à l'ingéniosité de leurs méthodes, à renouveler les questions et à susciter chez leur lecteur la saine curiosité de relire les pièces les plus connues pour y vérifier les assertions des critiques et pour s'y débarrasser de ses propres préjugés.

Ce qui, dans ces nombreux travaux récents qui laissent peut-être prévoir un retour du public à Corneille, manque encore presque totalement, c'est une étude précise, concrète, objective et dépouillée de prétentions pseudo-philosophiques, de l'art de Corneille. Quelques travaux généraux, comme la *Dramaturgie classique en France* de J. Scherer, ou comme les livres de M. Turnell et d'E.B.O. Bergerhoff sur le classicisme français, fournissent d'utilles indications et des points de départ originaux d'une étude générale de l'art cornélien. Il faut espérer qu'un amateur courageux, convaincu et convaincant de Corneille offrira un jour cet ouvrage tant attendu à tous ceux qui voudraient que Corneille, si officiel, si célèbre, connaît aussi la plus grande gloire qu'il mérite, celle qu'engendre l'affection et l'enthousiasme du public.

(Abstract of a paper delivered to the MLA, 1951)
Yale University
Georges May



RECENT BOOKS: Mauriac, Fr. *La vie de Jean Racine*. Paris: Plon. 300 fr. Molière, Jean. *L'Estoufy ou les Contretemps*. Ed. P. Melese. Geneva: Droz. Racine. *Les Plaideurs*. Ed. H. L. Roach. Lond.: Harrap. -- Thos. B. Stroup & Albert W. Fields (Kentucky).

(FRENCH, continued)

ABSTRACT OF A 1951 MLA PAPER

The Usefulness of the terms 'Mannerism' and 'Baroque' as applied to French Literature: A Simple Plea.

It is suggested that the recurrent shift in artistic ideals between the Classic-realist ideal, based on the principle of objective imitation of nature, and the expressive ideal, based on a subjective interpretation of reality, provides a means of understanding and using the terms Mannerism and Baroque.

Such a shift occurred at the end of the Sixteenth Century and in the beginning of the Seventeenth Century in France. The florid, sometimes individualistic, sometimes *précieux*, almost always idealistic or fanciful style that predominated in the first part of the Seventeenth Century can quite properly be called Manneristic.

In France this style, coming to be considered artificial and artificially inspired by Italian or Spanish models, was gradually modified by a return to the Classic-realist tradition, a tradition which France seems always to have thought peculiarly her own. The result of this modification was a fusion of a style which had been mannered at the expense of nature but expressive (though sometimes no doubt excessive) with a more "orderly", "simple", and "natural" manner. The style created by this fusion cannot significantly be called Classic, but can be called usefully and significantly Baroque.

The term Classic, besides being at once vague and arbitrary, fails to suggest the extent to which the style of Racine or Pascal or Molière or Boileau is indebted to the very Mannerism against which it is in revolt; it fails to suggest the dynamism of the style itself or of its development in history; it confuses rather than relates similar styles in other arts or other countries. The term Baroque accomplishes all that the term Classic fails to do.

This view has been held for some time by critics and scholars such as Auerbach, Hatzfeld and Spitzer, but the questions which they so ably discuss in connection with it (the origin of the term Baroque; the world view expressed by the style and its European origins, etc.) do not need to be decided or even agreed upon before one can use the term Mannerism or the term Baroque effectively as words of description or reference and as pertaining to styling. Much confusion however has resulted from the fact that many critics apply the term Baroque to what the author would call Mannerism. It is true that in some cases the line between the two styles would be hard to draw. It is up to the individual critic to make the decision in case of a given writer.

E.B.O.Borgerhoff
Princeton University

RECENT BOOKS: Descartes, René. Discours de la méthode. Commentaries de M. Barjonet. Paris: Editions Sociales. 100 fr.

La Fontaine, Jean de. Fables. Ed. R.P.L. Ledésert & D.M. Ledésert. London: Harrap. 6s.
Loselet, J. De quoi vivait Molière? Paris: Deux-Rives. 175 ff.
--Thomas B. Stroup & Albert W. Fields (Kentucky)

CHARLES PERRAULT, COURSES DE TESTES ET DE BAGUE, faites par le Roy, et par les princes et seigneurs de sa cour en l'année 1662 (Paris, 1670) is the source of the reproduction at the head of column 2 on this page. It shows one section of a plate with Louis XIV as a Roman Emperor & was etched by Francois Chauveau. The COURSES is an outstanding baroque work; it was sumptuously produced to represent the time of Louis XIV & the grandiose festivals of his court.



See the note at the bottom of col. 1.

NEWS FROM SPAIN, from our special correspondent,
ANTHONY KERRIGAN

ISLAMIC WRITERS: Part of a continuing labor in Arabic literature & history, 2 new volumes on 17C Islamic writers have just been issued in Spain. Publisher of the biographies is the Muley el Hassan Institute, a branch of the Cultural Delegation of the High Commission of Spain in Morocco. Both books deal with the latter half of the 17C. The subject of the 1st biography, Ben Zakur Al-Fasi, was a celebrated Mussulman poet. The other volume treats of Ben Tayib Al-alami, whose work as a biographer himself produced in his time the delineation of 12 outstanding writers of 17C Morocco.

Sid Abd-el-lah Buennun is author of both new books

BARCELONA: A nucleus of 17C paintings forms the basis of a collection of art work assembled here in late 1951 for permanent display. Some 2-score paintings of the Flemish, Dutch, & Italian schools have transformed the well known Sala Parés on Barcelona's unique artist-quarter, Calle Patrxiol, into a gallery which constitutes in effect a new museum to the city.

All of the paintings are catalogued in Vol. 8 of Colecciones Barcelonesas, Edimar, Bar. Among the better known artists represented in this new European collection are the Flemings, Jean Fyt (1609-61) & Pieter Neefs (1578-1659); the Dutch, Anthony Jansz Van Croos (1604-63), Dick Van Deelen (1605-71), & Henrick Van Minderhout (1632-96); and the Italian, Agostino Bellendi.

If not the most famous or most lauded aesthetically, one of the most commented upon paintings of the group in this seaport city is Minderhout's "Marina," the depiction of a naval engagement, very similar in treatment to one by the same painter listed as no. 1165 in the Gemaldegalerie of Dresden.

Kimberley S. Roberts, Portuguese Editor for the NEWS has consented also to be our Spanish Editor, beginning with our next issue. Mr. Kerrigan will continue to make special reports.

JAPANESE SCHOLARSHIP ON 17C JAP & WESTERN LITERATURE WILL BE SUMMARIZED FOR FUTURE ISSUES OF THE NEWS BY KOKI TAKENOUCHI & WM. F. MARQUARDT.

HISTORY



RICHARD B. VOWLES
University of Florida



CLAPHAM Reprinted for the first time since its appearance in 1603, John Clapham's *Elizabeth of England: Certain Observations Concerning the Life and Reign of Queen Elizabeth*, University of Pennsylvania Press, 1951. The work of a scholarly Yorkshireman and one-time retainer of Lord Burghley. The editors, Evelyn Flummer Read and Conyers Read, call Clapham "one of the earliest of English writers to insist on the importance of presenting English history in readable, literary form." W.L. Sachse (*Amer Hist Rev.*, 50:4) comments on Clapham's "air of restraint... remarkable measure of objectivity," and compliments the editors on what is "in all respects an attractive little book."

COMMONS PROCEDURE Sims, Catherine S., "Policies in Parliaments: An Early 17th Century Tractate on House of Commons Procedure," *Huntington Library Quarterly*, 15 (November 1951). A collection of comments on the rules of the Commons in which the precedents cited are all from the session of 1604 of the first parliament of James I. "The section on conferences between the Lords and Commons is a valuable addition to our knowledge of this subject." British Museum, Stowe MSS, 354, ff. 30-42, here printed complete.

BOCCALINI In the same issue of *HLQ* (pp. 1-19), W.F. Marquardt's "The First English Translators of Trajano Boccalini's *Bagguagli di Parnaso: a Study of Literary Relationships*," which is chiefly concerned with two English adaptations of this 1612 satire: Sir William Vaughan's *The New-found Politick* of which John Florio contributed Part I, and Thomas Scott's *Newes from Pernassus*.

MARITIME HISTORY G.R. Boxer, "The Naval and Colonial Papers of Dom Antonic de Ataide," *Harvard Library Bulletin*, 5 (Winter 1951), 24-50. These papers of the man who was captain-general of the Portuguese Home Fleet (1618-21) and governor of Portugal under the Spanish Crown (1631-33) are important to students of maritime and colonial history of the 17th century.

WM. PENN The same issue of *HLB* contains James E. Walsh's "William Penn Stops the Press," an interesting bibliographical tidbit of wider implication. The survival of cancelled sheets in the Harvard copy of *Some Account of the Province of Pennsylvania*, London, 1681, indicates how Penn revised out of his text his humane plan for servant treatment, lest it perhaps offend prospective buyers of land. The author argues that the change "does Penn no discredit."

OLD ROWLEY'S PRESS J. Walker's "Censorship of the Press During the Reign of Charles II," *History*, 35 (October 1950), 219-38. An important chapter in the history of the press when it was "almost the only means of forming public opinion"; in which are discussed the organization and activity of the Stationers' Company; the business of that watchdog of the press, Roger L'Estrange; and the statutes and warrants regulating printing of the day. The press of Charles II was much freer than usually thought; indeed, the extreme penalty was meted out in only one instance, to John Twyn, printer of *Mens Tekel* or *The Downfall of Tyranny*.

AGRICULTURE W.G. Hoskins, "The Leicestershire Farmer in the 17th Century," *Agricultural History*, January, 1951.

ARMY HISTORY I must report though I can give no account of Godfrey Davies' "Letters on the Administration of James II's Army" which appears in the *Journal of the Society for Army Historical Research*, Summer, 1951. -RBV

CENSORSHIP Walker, J. "The Censorship of the Press during the Reign of Charles II," *History*, XXXV (1950), 219-238.

An account of the steps taken by the ministers of Charles to prevent the publication of anti-monarchical propaganda.

CAMBRIDGE THESES. The following historical theses are in progress at Cambridge University: J.N.Ball, *The Career of Sir John Eliot, 1590-1632*. J.A.Pocock, *The 17C Belief in an Ideal Democracy in Pre-Norman Times*.

H.C. Porter, *Anglican Thought and Theology in the 17C with Special Reference to the part Played by the Divines of the Colleges of Cambridge*.

J. Waller, *Wm. Chillingworth & his Circle*. L.G. Brown, *The Historical Writings of Milton*.

BRITISH MUSEUM QUARTERLY. Skeat, T. C., "The Egmont Papers," *BMQ*, XVI (1951), 62-65. The Museum has acquired the archives known as the Egmont Papers: the 95 vols. of "original letters" & "estate letters" supplemented by 19 letterbooks enable us to follow the history of the family from about 1625 to about 1750. --A.C.Hamilton

GUY FAWKES. Toyne, S. M. "Guy Fawkes & the Gunpowder Plot," *History Today*, Nov., 1951, 16-24. "That the scope of the plot was bigger than merely blowing up the House of Lords is certain, & evidence is almost complete to show that the chief conspirators' scheme was based on two misconceptions--that England was Catholic at heart, & that Spain would lend assistance if an English rising first occurred." --A.C.Hamilton

FEBRVARIE.



WOODCUT FROM THE 1617 EDITION OF EDMUND SPENSER, THE SHEPHEARDES CALENDAR. (S.T.C.23094)

ABSTRACT OF A 1951 MLA PAPER.

THE ART OF BIOGRAPHY IN 17TH-CENTURY ENGLAND
Had Francis Bacon published his *Advancement of Learning* in 1705 instead of 1605, he probably would not have said that England was lacking in biography. For by 1700, as Professor Stauffer shows in his *English Biography to 1700*, 139 biographies in English had appeared in England since 1601. And this list should probably be increased since it includes collections of biographies like those of Aubrey, Fuller, & Wood. In addition there were in 17C England many who were compiling what Bacon calls "appendixes" to biography, such as letters, diaries, collections of anecdotes, speeches, & table-talk.

HISTORY (continued)

How shall we appraise these materials as art? Mr. Maurois in his Aspects of Biography offers criteria which in my judgment cannot be consistently applied. For to him, anything to be judged as art must be looked at in a detached & impersonal manner that is not possible in judging biography. Again, the Hon. Harold Nicolson in The Development of English Biography elaborates a theory of "pure" biography which does not seem to me to be very valuable. For his theory compels Mr. Nicolson to conclude that pure biography has hardly been born in England and that, when born, it will disappear soon because of the impact of science.

I suggest, then, some other criteria for judging biography as art. And I shall follow in the train of Coleridge who holds that critics have 2 functions, as follows: (1) What was the author trying to do; (2) how well did he do it?

We shall best see what English biographers in the 17C were trying to do if we look at the opening chapters of Fuller's Worthies. Here Fuller says he has, in writing biography, the following objects in view:

- (1) the glory of God
- (2) the commemoration of great men
- (3) the instruction of his countrymen
- (4) their pleasure
- (5) his own financial profit.

The last of these is the only one not mentioned by many other 17C biographers besides Fuller.

How well did the 17C men do in working for the objects listed? I think that considering their aims & opportunities they did pretty well. What samples do I offer to substantiate my conclusion? Isaac Walton's Life of Robert Sanderson, Gilbert Burnet's Life of Sir Matthew Hale, John Evelyn's Life of Margaret Godolphin, & an anonymous life of Oliver Cromwell, The Perfect Politician. In these the writers use many of the methods which the 18th C. biographers are usually credited with introducing. These are the use of anecdotes, letters, speeches and table-talk.

--Allen R. Benham; Washington.

"AT COMMON GRAVES WE HAVE POETIC EYES"
Studies in Seventeenth-Century Poetic, by Ruth Wallerstein. U. of Wis. Press. 1950. \$6.50.

Miss Wallerstein's aim is first to consider the funeral elegy as representative of certain ideas, attitudes, & patterns in 17C poetry, & then to examine the work of Andrew Marvell in the light of her earlier discussion. Aware that "we do not yet pick up most 17C poems with that sense of being at home in their moods & patterns which would give us a unified impression of their substance & their beauty," Miss Wallerstein sets out to re-create the "intellectual milieu" of Marvell & his contemporaries.

The first part of the book deals with the funeral elegies for Prince Henry, Edward King, & Lord Hastings. Dr. Wallerstein attempts to clarify the background of these poems by surveying the philosophical & literary heritage of their authors. Thus, in her chapter entitled "Schooling & approaches to Theory," she discusses such subjects as the concept of imitation; rhetorical training applied to poetic; the poetic theories of Scaliger, Alessandro Lioardi, & Pontanus; St. Augustine's view of prose; Tertullian's style & the influence of Platonism & Stoicism upon his thought; & various other significant figures of the Middle Ages & Renaissance whose literary or philosophical views she feels are pertinent. Miss Wallerstein makes some very acute observations on these subjects. For example, in her discussion of rhe-

toric, she intelligently dismisses the popular notion that the concepts of "ornament" & "color" imply "an entire divorce of style from thought," or a concern with "amplification" rather than with "essential meaning." But the scope of her material is so broad that it is impossible for her in some 47 pages to do more than glimpse at important philosophical ideas and poetic theories. Moreover, her style, rather involved & heavy, creates unnecessary difficulties for the reader. In discussing Donne's elegy on Prince Henry and Milton's Lycidas, Miss Wallerstein ably applies her knowledge of ancient, medieval & Renaissance intellectual history, & she elucidates many aspects of these poems. Moreover, her interpretation of Milton's well-known sentence on poetry is intelligent & suggestive. However, her analysis of Dryden's Upon the Death of the Lord Hastings is less impressive. She mentions D's dependence in this poem upon the classical lament; the "theological elegy in the tradition of Donne," and the "praise of character." There is no doubt that these influences are important, but it seems fair to say that equally significant was Dryden's training in writing the declamatio, of which the funeral address and the eulogy were typical examples. Miss Wallerstein suggests that the "classical harmony of the opening and close perhaps came to him through the ideal of the classical oration, which he might have known in school studies and in sermons." However, the opening and the close and indeed the poem as a whole do not suggest the classical oratio so much as they do the declamatio, the oratory of display, which became the decadent and therefore the anti-classical example of the oration. Dryden's use of the stylistic devices of the declamatio in his early work is important to observe, and must not be confused with his mature adaptation of the oratorical manner to poetry.

Miss Wallerstein's treatment of Marvell's Hastings elegy is more rewarding than her discussion of Dryden's. Indeed, the section of her book devoted to Marvell's poetry is as a whole informative and interesting. She attempts to "recapture Marvell more completely than has yet been done" through a close study of his background and its relation to three poems: the Horatian Ode, Upon Appleton House, and The Garden. She objects to much of the recent criticism on Marvell, considering it "rash and inconsistent." Her defense of her own method is impressive, though it does seem odd that in discussing the subject of historical understanding and literary criticism, she should ignore Cleanth Brooks' significant remarks on that very question as it applies to Marvell. ("Criticism and Literary History: Marvell's Horatian Ode," Sewanee Review, LV, 1947). By revealing the influence of neo-Platonic and patristic philosophy as well as classical medieval, and Renaissance literature on Marvell's work, Miss Wallerstein elucidates his "habit of thought" and the structure of his poetry. This method is especially effective in her discussion of The Garden, where she points out that the theme of retirement first suggests a classical reference and then reflects the influence of Christian Platonism. The parallels she draws between Marvell's lines & those of St. Amant & Theophile de Viau are convincing. Moreover, her relation of Marvell's language to a tradition of thought clarifies particular words & the tradition as a whole. Thus, Marvell's term "am'rous" is connected with the "tradition of the rapture of profane love by sacred, which goes back to Origen." Occasionally the reader is asked to draw a parallel through a rather vague reference to material discussed in an earlier section of the book. However, for the most part, Miss Wallerstein's references are clear & her comparisons fruitful as well as ingenious. Her intention is a good one, & her book reveals insight as well as sound scholarship.

--Lillian Feder, Queens College



edited by
Robert Erich Wolf, UCLA

"Your notes still Caroll, whom your sound
And whom your plamy pipes rebound."
(John Hall)

For some issues past the issue has been musty scholarship; this time we give to sounding music its proper place, a record of the records. A quite new company, Renaissance Records, has already earned title to its name with regard to 17th century music; except where specially noted all records here reviewed are from this company.

PURCELL FIRST. On one LP Renaissance records Saul and the Witch of Endor, Bess of Bedlam, and the anthem, My Song shall be alway of the Loving Kindness of the Lord. While this is a significant addition to the recorded Purcell literature, the performances cannot be said to be definitive. The tenor lacks the free-floating purity without which Purcell does not soar, the soprano's Bess is uncharacterized, and Handelian style rears its ponderous head in the alto's Anthem - all of which makes one deplore the probably necessary passing of the castrato with his (reputed) purity of tone and brilliance of style. The continuo harpsichord in Bess is adequate but overly chordal and deficient in the airiness that well-conceived ornamentation lends. At the risk of being ruled from the company of scholars I must confess to a fondness for Benjamin Britten's piano realization of this song, which, unorthodox as it may be, preserves the drama and spontaneity which make of the song a human document rather than an antiquarian curiosity. These reservations aside, the disc is of genuine value in its introduction of these major works to the recorded repertoire. To the best of my knowledge only Bess has been recorded previously (by Astra Desmond) and that English Decca recording is unavailable.

PURCELL AGAIN AND DOWLAND TOO. quite another story is the Purcell-Dowland Recital of John Langstaff, baritone, Herman Chessid, harpsichordist, and David Soyer, cellist. Here the performance is fresh and alive with that indefinable quality of open-air freshness that makes both composers indisputably English. The use of the cello in the continuo lends a warm solidity lacking in the above-discussed disc, and the parts are well realized and balanced. Mr. Langstaff's diction is crystal, his voice fine, and his performance notable enough to warrant music libraries to discard the lugubrious solo records in the old Columbia Purcell album which have depressed rather than impressed music students for so long. That Mr. Langstaff is not of the stature of the three "greats" in this repertoire - Alfred Deller (counter-tenor), Peter Pears, Aksel Schiszt - is not so much cause for regret as it is a matter of maturity yet to come which makes us hopeful that this disc is but the beginning of his recording activity. I am a little concerned about the use of harpsichord in the Dowland songs and the consequent non-polyphonic rigidity; the charm of Mr. Langstaff's performance and that of his associate compensate well (though who can ever forget the unearthly beauty of counter-tenor Deller's HMV recording - a definitive musical monument). Complete texts are included though scarcely needed!) and the notes are

adequate but for a silly statement that would derive the beginnings of the solo concerto from Dowland's solo songs!

LUEBECK AND BUXTEHUIDE. From the secular to the sublime is an easy step for Renaissance Records which gives us the first adequate representation on discs of two cantatas and two major organ works by Luebeck, superbly performed by the magnificent Stuttgart Choral Society and soloists and by Eva Hoelderein at the baroque organ of the Leonhardskirche in Reutlingen. The virile splendors of the cantatas are beautifully set forth by the ensemble, and the organ performance and tone are enough to make even a Widor pupil recognize and fall in love with the true art of the organ. The same remarks apply without reservation to the Buxtehude disc, performed by the same forces, and including the cantata, Alles was ihr tut, the Magnificat (from the Upsala Ms unearthed in 1931), and the organ Magnificat noni toni, the latter performed by Herbert Liedecke on the Leonhardskirche organ. On both records performance, recording and program notes are fully worthy of this splendid music.

MONUMENTS OF BAROQUE ORGAN MUSIC. The two-LP album so titled, released by Renaissance, is the high point of the year's record production, in the opinion of this writer. More superb organ tone has never been captured on disc, and the thoroughly musicological notes of Herman Adler set a new pace for record companies. Complete specifications for the four organs used - the Ochsenhausen and Weingarten Gabler organs, the Riepp organ in Ottobeuren and the Holzhey organ in Rot an der Rot - are provided together with discussions of these instruments and their makers and - fabulous to relate! - complete bibliographical data on the works played. Even photographs of two of the organs are included! Composers represented are Sweelinck (Mein junges Leben), Buxtehude (Toccata and Fugue in E), Steigleder (Ricercare XII), Pachelbel (the joyously wonderful partita, Was Gott tut das ist wohlgetan and the G minor Fantasia), Bruns (E minor Prelude and Fugue) and the 18th century's Bach, Walther and Johann Kaspar Simon. More sensitively musical performances than those of Dr. Walter Supper, curator for early organs for Württemberg, have not come my way. Organ recording has long been the bane of record companies; if others can learn from Renaissance it need no longer be, for these are lustrous, live sounds. I cannot afford to withhold these records from its students!

ITALIAN SONGS. From Westminster Records we have the LP Italian and Spanish Songs of the 16th and 17th Centuries, beautifully sung by Hugues Cuenod, tenor, accompanied by Hermann Leeb, lutanist. Here is singing of authority, both musicological and expressive, and M. Cuenod projects the music with a living sensitivity that reminds one inevitably of Yves Tinayre and Max Meili when they were at the height of their powers. Mr. Leeb's lute playing makes one regret again the passing of the poet's instrument. Included on the disc are songs of Frescobaldi, da Gagliano, Carissimi, A. Scarlatti, Perino Fiorentino and Verdelot (in the Willaert transcriptions) as well as a group of 16th century Spanish pieces of Luis Milan and Alonzo de Mudarra, the Spanish songs being for the most part familiar to us from the great Meili album, Music of the Renaissance (Vic M 495). It is undoubtedly true that the use of the lute for

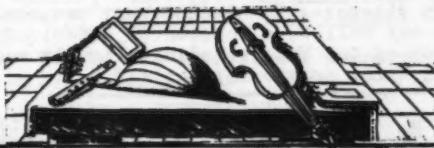
the later 17th century songs is not characteristic; one regrets a little the absence of the more solid harpsichord and continuo instrument, but to cry for perfection when offered as near perfect a disc as this is ingratitude. Exception might well be taken to the program notes of David Randolph which waste valuable space that might better have been devoted to printing the texts.

FROM THE JOURNALS

Révue Belge de Musicologie (V, 1, 1951) begins Suzanne Clercx's "Introduction à l'histoire de la musique en Belgique" and includes also an "Inventaire des livres de musique de la Chambre Royale de Bruxelles en 1607."

Notes (Dec., 1951) contains a review by Otto Kinkeldey of the Upsala catalogue of 16th and 17th century music. Prof. Bukofzer reviews Vols. XVII-XX of Fellowes' edition of Byrd and takes the editor to task sharply for his inexplicable decision to publish the keyboard works in piano "arrangements" thus depriving the scholar of a definitive edition and also for inadequate analytical notes.

The Journal of the American Musicological Society has four items of interest. Arnold Hartmann, Jr. reviews the Wellesley edition of the John Jenkins "Fancies and Ayres" for viols, an apparently too-long forgotten treasure. Abram Loft reviews Paul Loubet de Sceaury's "Musiciens et facteurs d'instruments de musique sous l'ancien régime;" the author is a lawyer but apparently neither a musician nor much of a music historian, and the chief value of his work lies in the reprinting of documentary material. An abstract of a paper by Albert G. Hess is presented, "Observations on the MS 'The Lamenting Voice of the Hidden Love' (Ac. 189, Historical Society of Pennsylvania)" in which Johannes Kelpius (1673-1708) is set forth as the possible author. Walter Woodfill's paper, "Musicians' Companies in England 1500-1640" is abstracted and appears to contain valuable historical material for both musical and literary historians.



An Evening of 17th Century Theater Music

On the evening of December 12, 1951 the English Graduate Union of Columbia University once again offered its members a special program filled with delightful surprises. Instead of the traditional scholarly paper, followed by discussion and light refreshments, there was music, both vocal and instrumental, and running commentary, as witty as it was learned by Professor Lucy Le Hook of Barnard College.

Under the expert direction of Mr. Lincoln Stoddard of the Juilliard School of Music, a very able group of singers and instrumentalists from the same School presented excerpts from the late 17th Century works of John Eccles (1650-1735) and Gottfried Finger (c1650-c1723). The passages were taken from Queen Anne's Birthday Music, The Loves of Mars and Venus, and The Judgement of Paris.

The compositions are typical of the last phase in the development of the brilliant school of British music which began in Tudor times and continued to flourish under the Stuarts. After this time the Italian opera manner became dominant.

Twice before, the Union has opened to its members the riches of 17th Century music. On November 14, 1934 Dr. Ernest Brennecke, Jr. spoke on John Milton, Sr., as a Musician, and led a specially trained choir in selections from the music of the elder Milton and of Lawes. Ten years later, on November 24, 1944, the Union commemorated the three hundred anniversary of the publication of Areopagitica. On that notable occasion the members heard addresses by Professors Marjorie H. Nicolson and William Haller and many excerpts from the compositions of John Milton, Sr. and from settings of Milton's poems by Handel. excellently rendered by a small choir & a chamber orchestra. Donald A. Roberts. City College

AN OPERA LIBRETTO BASED ON PARADISE LOST "OWING NOTHING TO DRYDEN" has recently been completed by M. G. Waltan of City College, NYC. "The work must now be revised to meet the requirements of the composer of the musical setting, but I hope the opera will be fit for presentation in the not too distant future," he writes.

PURCELL'S DIDO AND AENEAS IN NEW YORK

Purcell wrote Dido & Aeneas in 1689, when Bach & Handel were four years old. Nell Gwyn had died 2 years previously, and, in the preceding year, Jas. II had left England to be replaced by Wm. & Mary. Bunyan had died in 1688, & so had Ralph Cudworth. In keeping with such odd circumstances, Purcell, England's greatest composer, wrote his opera for a girl's school.

Much of the opera was obviously written to appeal to schoolgirls: the contrasts of mood, the infinite variety of music, the quick rhythms, the rapidly developed plot, & the heroic-romantic theme.

The opera was presented in concert form in NYC on Jan. 28, 1952, by the Mannes Choral Group and Chamber orchestra conducted by Sam Morganstern.

Though opportunities of hearing the work are rare, the audience were disappointed because of the undue solemnity with which it was presented. Admittedly the theme is lofty & heroic:

Aeneas decides to obey his destiny & depart from Dido. Then, moved by her distress, he resolves to defy Fate & remain; but she, hurt that he could even consider departure, bids him away & stabs herself to death.

Nevertheless, the opera is compact of contrasts, & the NY performance failed to realize them: laughing choruses were sepulchral in gloom, & the rafficking "Come away fellow sailors" lacked its more than Gilbertian verve.

What was lacking in gaiety was amply compensated for by the dignity, vocal resource, & solemn depth of the serious portions. Purcell's genius, while taking care to appeal to the girls, transcended their taste & abilities: he escaped from the modal, stylized pattern of the music then prevalent, anticipated Bach in the chromaticism of some arias, exploited the finest devices of Monteverdi, & was a pioneer in the individuality of his melodic inspiration. Handel & Bach never more ably wedded text to music, especially in the chromatic response of Dido's "When I am laid in earth."

Moments of absolute perfection when interpretation & performance are unbelievably appropriate to word and music are seldom experienced. Such a moment occurred when Nell Tangeman as Dido brought to the final aria passion, conviction, & completest woe. One forgot the absurd plot, the schoolgirls, and even the frenetic throb of New York. JMP.

PHILOSOPHY

edited by Jack Kaminsky

H.W.B. Joseph, Lectures on the Philosophy of Leibniz. Oxford University Press, 1949, 190pp. To most modern students, especially those born and bred in the positivistic tradition, Leibniz's Mona-dology exists as an interesting example of the metaphysical imagination at work. The theory of an atomic-like entity that is invisible and unextended has been regarded as a poetic fiction that unfortunately has little scientific value. The late H.W.B. Joseph, the author of the erudite Introduction to Logic, has left us an excellent work in which Leibniz's philosophy is partially exonerated of the charge of scientific irrelevance. With clear logical precision Joseph discusses the philosophic problems that seventeenth century scientific thought engendered and the attempt of Leibniz to resolve them. The theory of monads was not a fancy that Leibniz foisted on speculative thought. On the contrary, Leibniz believed that the theory was entailed by the Cartesian dualism and the Newtonian physics. Descartes had specified mind and extension as the two basic characteristics of all things. Leibniz was aware of the difficulties inherent in such a bifurcation. But what concerned him more was the nature of extension itself. Matter was admittedly extended. Extension was infinitely divisible. But something had to account for the unity found in extended matter. This unifying agent could not be material since the conception of a material unifying agent would involve an infinite regress. A similar problem remained unresolved in the Newtonian conception of atoms. A material principle could not account for the unity of atomic structure.

Leibniz contended that only the admission of an entity that lacked material characteristics would finally eliminate the problem. After first considering Aristotle's theory of substantial forms, Leibniz settled upon the notion of an unextended monad as the more inclusive solution. Leibniz was convinced that every theory of science required the kind of metaphysical speculation with which he was concerned. Joseph points out quite well that although such speculation gives us an intelligible grasp of what is implicit in experience, Leibniz never clearly makes metaphysics absolutely indispensable for scientific theory. Joseph, a strong metaphysician himself, still agreed with the position taken by Bertrand Russell that physics can proceed without requiring a metaphysical theory. However, Leibniz may well turn out to be more correct than either Joseph or Russell. H. Margenau, A.W. Burks, and other recent philosophers of science have taken the position that modern physics presupposes certain important metaphysical axioms.

Joseph's work will provide an enjoyable experience for the professional philosopher. His chapters on substance and the physical world will be especially appreciated. Laymen may find it a little too technical.



Scene from the life of Bacchus, engraved by Crispin de Passe, 1616

F. Lyman Windolph, Leviathan and Natural Law. Princeton University Press, 1951, 147pp.

In this small book Mr. Windolph has tried to combine the political materialism of Hobbes with the natural law of Aquinas. Actually Mr. Windolph never discusses the crucial problems that such a fusion would present. He points out that legal systems become modified by or adjusted to certain basic ethical principles. For Mr. Windolph, however, these principles can only be derived from Christianity. Unfortunately no further analysis of this conclusion is presented. Nor is the possibility of a science of ethics, of a legitimate axiology based on needs and consequences, even mentioned. Furthermore, the dogmatic assertion that the postulates of democracy rest on the moral philosophy of Christianity must be seriously questioned in the light of Dewey's profound contributions on this subject.

Ruth Lydia Saw, The Vindication of Metaphysics. A Study in the Philosophy of Spinoza. Macmillan & Co., London, 1951, 173pp.

As a vindication of metaphysics and a study of the philosophy of Spinoza this work will not do. As a metaphysical vindication the book is open to a number of positivistic criticisms. An especially glaring example is Miss Saw's superficial dismissal of the verification principle. As a work on Spinoza there is little of Spinoza and a great deal of Miss Saw. Metaphysicians should try to answer positivistic objections. But it is doubtful whether metaphysicians who are accustomed to more rigorous thinking will be satisfied with the reply given here.

Nicholas Rascher, "Contingence in the Philosophy of Leibniz," The Philosophical Review, LXI (1952), 26-39.

Rascher tries to prove that Leibniz's theory does allow for contingent truths. He argues against Russell that the necessity of God's existence is not inconsistent with the contingency of his goodness.

Peter Laslett, "Locke and the First Earl of Shaftesbury," Mind, LXI (1952), 89-92.

Laslett discusses the Shaftesbury manuscript "which may well be a version of Locke's first thoughts on the Understanding slightly earlier than anything previously noticed."

W. J. Ong. "Hobbes & Talon's Ramist Rhetoric in English." Cambridge Bibliographical Society, I (1951), 260-269.

An important article which shows that a series of important rhetoric textbooks appearing in 5 eds. between 1584 & 1681 had kept alive in the vernacular a close adaptation of Talon. "This discovery is especially important because the last of those editions has hitherto been taken to be an original composition of Thomas Hobbes's, since it appeared under his name, posthumously but with a preface vouching for its genuineness. The attribution to Hobbes is completely spurious. The English adaptation of the still earlier Latin original had existed in 2 anonymous printings 4 years before H.'s birth & came out again in 1588, the year H. was born, with the name of Dudley Fenner as its author on its title-page." Father Ong argues further that "Hobbes is a Ramist at heart."

--Albert C. Hamilton, Camb.

Yost, R.M., Jr., "Locke and Sub-Microscopic Events," Journal of the History of Ideas, 12 (January 51), 111-130. "Unlike many scientists and philosophers of the 17th century, Locke did not believe that the employment of hypotheses about sub-microscopic events would accelerate the acquisition of empirical knowledge."

--Richard C. Vowles, Florida



SCIENCE

edited by Clark Emery, Miami.

Review of S.L.Bethell, The Cultural Revolution of the 17th Century. Dennis Dobson, 1951, LTIS, 3 Aug., 1951.

"Mr. B's main purpose is both worthy & important: it is to show...from a standpoint avowedly Christian, how much has been lost through the 'scientific' fragmentation of the universe."

Illustration from 'The London Anthology'. Woodcut, 1641.

MEDICINE F.H.L. Poynter and W.J. Bishop, A 17th Century Doctor and His Patients. John Symeets, 1592-1662. Pub. of the Bedfordshire Historical Rec. Soc., XIII, Streatley: the Society, 1951. Pp. xxii, 126.

R. Vowles
John F. Fulton, "The Impact of Science on American History," Iris, XLII (Oct., '51), 176-92.
"...The intellectual climate created by some of our early leaders resulted in the scientific development which has made America a world power today."

A. R. Hall, "Two Unpublished Lectures of Robert Hooke," Iris, XLII (Oct., '51), 176-92.
Further evidence about Hooke's relations with Newton, Huggens, Wallis, et al. "He was a genius whose ideas were often remarkable for their quality of vision"; but they were not "always emphatic in guiding the scientific thought of the age." HOKE

Campbell R. Hone, The Life of Dr. John Radcliffe, 1652-1714, Benefactor of the University of Oxford. Review by Albert Rosenberg, Iris, XLII (Oct., '51), 250.

"...a fitting & eminently readable extended eulogy. ...however, the full length, authoritative biography ...remains to be written." RADCLIFFE

Helen M. Wallis, "The First English Globe: A Recent Discovery," The Geographical Journal CXVII (Sept., '51), 275-90.

An account of the 1st terrestrial & celestial globes to be made by an Englishman & to be made in England.

Lynn Thorndike, "Newness and Craving for Novelty in 17th C. Science & Learning," JHI, XII (Oct., '51) 584-98.

A pleasant & compendious history of the works in the various sciences which made a bid for popularity by being "new" or by dealing with the previously "unheard of." The article shows clearly that "the new was very much in the consciousness of the men of the 17th C." The list of books in the 130-odd footnotes is of special value. NOVELTY

Review of Benjamin Farrington, Francis Bacon. N.Y.: Henry Schuman, 1951. LTIS, 3 Aug., 1951.
An exposition of Douglas Bush's view that Bacon "not only summoned men to research, he brought the Cinderella of science out of her partial obscurity & enthroned her as queen of the world."

Johannes Kepler, Gesammelte Werke, ed. Walther von Dych & Max Caspar. Reviewed by C. Doris Hellman. Iris XLII (Oct., '51).

Reviews not only the recently published 14th vol. of this new ed., but the ed. as a whole.

DESCARTES VINDICATED? Descartes postulated ether in 1641; Einstein exorcised it in 1905. P. Dirac of Cambridge recently revived the theory, claiming mathematically that space fluctuates.

Frank L. Huntley. "Sir Thomas Browne, M.D., William Harvey, & the Metaphor of the Circle," Bull. of the Hist. of Medicine 25(1951), 236-47.
Browne was so fond of circles as metaphors used for BOTH literary & philosophical purposes that he may have accepted the Harveian theory of blood circulation because it appealed to his imagination as well as to his scientific reasoning. Analogies & an illustration convince the reader that for B., God's ways are better illustrated by circles than by scientific truth.
---JMP.

BIBLIOGRAPHY, edited by Oliver L. Steele, Virginia.

Crow, J. "Thomas Good & The Dolefull Euen-Song, Cambridge Biblio. Soc. I(1951), 238-259.

An exhaustive bibliographical account of Good's book (1662) through a study of variant readings, running-titles, resetting, use of standing type, & a physical examination of a number of copies.

Albert C. Hamilton, Cambridge.

STUDIES IN BIBLIOGRAPHY: Papers of the Bibliographical Society of the University of Virginia, Vol. IV. A. H. Stevenson, "Watermarks Are Twins," SB, IV, 57-91. A detailed study of watermarks in paper (illustrated) much of it in the 17C. Shows how any watermark will always have its 'twin' owing to the two moulds used by the vat-man, & that these can be distinguished by different bending. The bibliographical importance of this fact is illustrated & detailed accounts given of a number of watermarks in their pairs to supplement Hewood.

Berta Sturman, "The Second Quarto of A King and No King, 1625," SB, IV, 166-170.

Analysis of the variants between Q1 and Q2 leads to the view that Q2 was set up from the annotated copy of Q1 which the King's Men had been using for a prompt book.

H. Adams, "A Prompt Copy of Dryden's Tyrannic Love," SB, IV, 170-174.

The annotated prompt copy, a marked-up copy of Q2 of 1672, used by the King's Company after the fire of 1672 is studied for the light the prompter's directions throw on the text. A ms direction in the last act differs from the printed direction & indicates a somewhat new interpretation of the scene.

Fredson Bowers, "The Variant Sheets in John Bank's Cyrus the Great, 1696," SB, IV, 174-182.

Three previously unrecognized reset sheets (B,C,D) exist in the 1st ed. The order of printing is determined to establish the authoritative state of the text, & a bibliographical explanation is offered to explain the anomaly.

B.C.Cooper & R.E.Hasker, "The Printer of Harvard's Humble Proposal, 1659," SB, IV, 199-201.

Evans lists this work as printed at the Cambridge Press in Massachusetts. Winship, without stating his evidence, assigns it to England. The factotum ornament definitely established it as the work of the English printer Thomas Newcomb.

STUDIES IN PHILOLOGY. Fredson Bowers, "The 1665 Manuscript of Dryden's Indian Emperour," SP, XLVIII, (1951), 738-760.

Discusses the origin of the ms copy preserved in Trinity College, Cambridge (R.1.1.10). Shows that it is the most authoritative copy of Dryden's foul papers (therefore to be used as the basis for a critical ed.) & that revisions are present in Q1.

The Annual Report of the Friends of the National Libraries (Britain) for 1950-1 reproduces the only piece of English prose in Richard Crashaw's hand known to exist--a letter of Feb. 20, 1643.
Albert C. Hamilton, Camb.

BEN JONSON

ABSTRACT OF A 1951 MLA PAPER

BEN JONSON'S DISCOVERIES: A NEW ANALYSIS
By Ralph S. Walker, Research Assistant at Yale

In his preface to the 1906 edition of the Discoveries, Castelnau gives his reasons for believing that the original manuscripts went to the printer of the posthumous Second Folio in great disorder. The established arrangement in paragraphs with Latin headings, though suitable for parts of the book, is inept and misleading for others.

If it is accepted that this arrangement is not Jonson's, but the result of hurried and uncomprehending editing by Sir Kenelm Digby or the first printer, the Discoveries may be seen to consist of materials of different sorts, falling into six groups:

- (1) a collection of sententiae, which Jonson may have been assembling for a publication on the model of Erasmus' Apophthegmata;
- (2) some random notes, suggesting felicitous phrases and images or eccentricities of character, which a writer of comedies might have jotted down with future plays in mind;
- (3) some longer passages which appear to be essays, written with Bacon and Montaigne as models;
- (4) the makings of an anti-Machiavellian tractise on statecraft, on the lines of Sir Thomas Elyot's translations;
- (5) parts, or perhaps the whole, of a work on the writing and appreciation of good literature, intended for teachers of the young, addressed to a noble patron, and prefaced with some general remarks on the education of children;
- (6) some lecture-notes of a formal, academic sort, intended for a more advanced audience, setting out the accepted doctrines of the day rather than Jonson's personal views. If Jonson taught for a time at Gresham College, these may have been notes for lectures there.

Thus analysed and rearranged, the Discoveries is more easily understood and appreciated, as having great significance in the study of Jonson's own poetical work and that of his successors, than when read as a jumble of disconnected fragments. He is here experimenting in prose styles and forms, just as elsewhere he constantly experimented in drama and in verse. Though most of the book consists of free translation from Latin authors, what he selects and how he handles it reveals his personal attitude to the theories discussed, so that we may clearly perceive the beliefs which actuated him as a writer.

He shows himself to be the most traditional and the most original critic of his day. He cannot be described as a "neo-classic", for the book is imbued with the forward-looking spirit of Bacon's Novum Organum, and makes a call to writers and critics analogous to the call which Bacon makes to scholars and students.

In the next series of Essays and Studies of the English Association, I hope to set out the evidence for believing that the Discoveries consists of a number of pieces of prose-writing in various stages of completion, and to explain what I think the significance of the book is for students of Jonson's works.

I hope also (if I can find a publisher) to demonstrate, in an edition of the Discoveries rearranged on the lines I have suggested, that in this work Jonson proves himself to be, without exception the greatest prose-stylist, as well as the greatest critic of Jacobean times.

Walker, R. S. "Literary Criticism in Jonson's Conversations with Drummond," English, VIII (1951), 222-227.

A general treatment of the Conversations discussing the danger of creating a fictional B. Jonson to live in our minds half-independent of his works. --Albert C. Hamilton; Camb.



JOHN DONNE

ABSTRACT OF A 1951 MLA PAPER

DONNE'S CYNICAL LOVE POEMS AND SPENSERIAN IDEALISM by Paul N. Siegel; Ripon College

Donne's cynical love poems are not merely a reaction from the idealism of Spenser; they are a conscious mockery, flouting and parody of the humanist ideals of which The Faerie Queene is the supreme expression. Donne was preoccupied with the problems of love because love--the relationship between man and woman--involved the relationship between man and society and man and God.

His most elaborate parody of neo-Platonic love is entitled "Love's Progress"--but the progress of his love is somewhat different from the ascent of the Platonic ladder leading from the love of a woman to the love of God. Accepting the neo-Platonists' argument that one should love the essential characteristic of a woman, he turns it against them.

In "To His Mistres Going To Bed," he uses "earthy," the standard neo-Platonic word of disparagement for those who are diverted by sensuality, to describe those who cannot keep their eye fixed steadily on the object, the woman's body. His mistress, vouchsafing to a favored few the vision of her unclothed self, reminds one of Spenser's Sapience and is a sly parody of Calvin's doctrine that only the elect upon whom the grace of God has been conferred may view His divine beauty.

In "Confined Love" Donne appeals to nature to defend the doctrine that love is simply a physical appetite which seeks variety. He uses this traditional appeal, however, to break down man's place in the Elizabethan order of nature.

He elaborates on the workings of nature in "Change," concluding that the universe is a process of unending flux. By proclaiming that the entire universe as well as earthly existence is subject to mutability he took away from the Elizabethans everything they could hold on to while assuring them of the delights of variety.

In "Variety" Donne says that there is no universal law of nature, only differing laws based on opinion. He makes clever use of different meanings of "opinion," repeating the words of Elizabethan moral reformers but making them signify a plea for moral anarchy. Similarly his description of the free love of a primitivistic golden age and of the few who "retain the seeds of antient liberty" is an inversion of the orthodox description of the innocent purity of Adam and Eve and of the elect who are able to retain command over their sensual impulses. By such inversions did Donne turn Elizabethan values upside down.

JOHN DONNE (continued). METAPHYSICAL POETRY. ABSTRACTS OF 1951 MLA PAPERS.

DONNE'S DEVELOPMENT IN PULPIT ORATORY AS SHOWN IN HIS EARLIEST EXTANT SERMONS
by George R. Potter, University of California at Berkeley.

John Donne in 1615 came to the pulpit with mental equipment sufficient for his profession in some ways, but not in all. He knew a good deal about ecclesiastical doctrine and law and had the knowledge of a man of the world regarding human vices and frailties, had during his difficult "middle years" achieved a hearty repentance for those sins he was conscious of in himself, and had had from his early youth a keen and subtly logical mind, and an ability to see striking paradoxes that served him in good stead throughout his life as a means of rousing interest in his readers and hearers. He was, however, at the beginning of his ministry lacking in several respects. He lacked a profound sense of consecration. He had not yet developed in himself a full consciousness of the mutual love between God and man. He did not move at ease within the limits of pulpit oratory, did not have a clear sense of the artistic values in spoken as distinguished from written language, and, above all, lacked a clear comprehension of either the desires or the deeper needs of his congregations. The five earliest sermons that can be dated show him starting on his career by preaching stiffly, awkwardly, uncertainly; then finding in himself a vein of real power, but not one that would make him popular or win him general approval; then turning away from that vein to explore ways of attracting the favorable attention of his congregations, with a decided sacrifice of depth and sincerity; and then, moved by the subject he had chosen and even more by the personal cataclysm he had himself suffered, of his wife's death, beginning to master his medium, to move naturally and spontaneously within its limits, and to comprehend more effectively the positive as well as the negative part of the faith he expounded.

Analogy and Metaphor: A Note on the Decline of the Metaphysical Style.

Malcolm Mackenzie Ross Queen's University, Canada.

The period of the rise and decline of the metaphysical mode is the period in which the radical 16th century revisions of dogma are digested by English Christian poetry. Particularly in Anglican poetry a contradiction is set up between the rhetorical and dogmatic levels of traditional symbol and the referential power of language is brought to a state of uncertainty and suspense. The plight of language within the specifically Christian firmament of the 17th century appears in two phases. The poetry of what we would now call "the Low Church Party" displays an uninterrupted decline of the analogical symbol into simple metaphor. Traditional typological images like "the bread of life" are reduced to abstract cliché. The word is unfleshed. In the poetry of the Catholic-minded Anglicans the solid surfaces of traditional rhetoric return. the dogmatic and

rhetorical levels of symbol strain towards each other, touch but never finally fuse. The restoration to poetry of traditional symbol and typology would seem to be part of a strenuous effort, by way of analogy, to bring the natural order once more within range of the divine. But analogical activity is only half awakened. The Saint-images are not invoked. There is no sense of living exchange between the Church Militant and the Church Triumphant. In the Eucharistic poetry of the Catholic Anglicans the world of flesh is clearly cut off from the world of spirit. In Herbert's *The Holy Communion* all sense of the analogical participation of the natural order in the divine disappears. In short, the centre of the Christian firmament of symbol did not hold. No wonder that the firmament fell into fragments and that the several orders of being now seemed alien one to the other. Whereas in Donne one may observe the tortured embrace of true analogy by mere metaphor, in Herbert there is to be had the spectacle of analogical language dissolving into metaphor. The process of dissolution goes even further in lesser Anglican poets, arriving in Washbourne's poem on the circulation of the blood at a conscious parody of the analogical way of perception.



HOLLAR (Wenceslas). MUSCARUM SCARABEORUM. VERMIUMQUE varie figura et forme: ... aqua fortis aeri insculptae. Antwerp, 1646.

White, Helen C., Wallerstein, Ruth C., and Quintana, Ricardo, eds., *Seventeenth-Century Verse and Prose*, Vol. I: 1600-1660, New York, Macmillan, 1951.

If I may take the liberty of prophesying, I can without boldness assert that the anthology edited by that learned Wisconsin triumvirate, Helen C. White, Ruth C. Wallerstein, and Ricardo Quintana will become standard in its field. Until this publication teachers of the seventeenth century have had no available text that combines authoritative modern comment with judicious selection. Here in an anthology containing both verse and prose (with the understandable omission of Milton) are represented a limited number of major English writers of the period from 1600 to 1660, all of whom are commented upon briefly but accurately in the light of contemporary scholarship and criticism -- and recent decades have been rich in studies of this period. The wonder is that with the brief commentary the editors have allowed themselves they have been able to establish a delicate balance between new emphases and old alignments. This is not a book

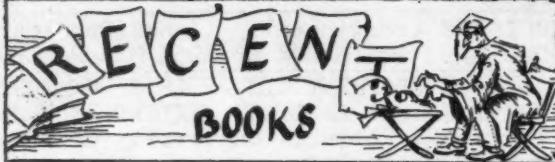
that has been born out of fashion. It has been born out of students' needs, scholars' erudition, and critics' sensibilities.

The texts used reproduce the best seventeenth-century editions (the archaic spelling, it must be admitted, at times may disturb rather than delight the student). The brief, informative footnotes are excellent. There is also included a useful bibliography which lists references to background material as well as to literature of the first half of the seventeenth century.

The works included in the anthology naturally have been chosen on the basis of their being representative of the century as the editors interpret it. The editors feel the usual description of the seventeenth century as an age of transition to be too "colorless" to contain the essentially revolutionary experiences "of both the Anglican who shuddered at the execution of the first Charles, and the Independent who despaired at the restoration of the second." Yet because culturally as well as politically England did not suppress its tradition, tradition, the editors feel, is everywhere continued. The major writers reflect the "problem of continuity and revolt," which is suggested as characteristic. As the Wisconsin scholars neatly state "... it is as easy to find in the internal history of this period as in the external the dramatic contrasts of rapid change and astonishing continuity, of revolution and persistence of tradition, of rebellion against authority and of innovation appealing to and reviving antiquity for support and prestige, of fanatical faith and growing scepticism" It is interesting to see in the volume, therefore, Hobbes's Answer to D'Avenant's Preface Before Gondibert with its famous iteration of the new psychological and sensational theory of the creative process ("Time and Education begets experience; Experience begets Memory; Memory begets Judgement and Fancy; etc.) as well as a large number of Robert Herrick's poems which look back to the Latin sensibility and classical forms. It is good to see ten pages from Bacon's Advancement of Learning juxtaposed against the five pages of a Lancelot Andrewes' sermon. It is good to see the Fletchers alongside Donne and Herbert; good that the suggestion of a continuum and a beginning reside in the appearance of Denham and Waller.

Within the limited pages of the commentary, continuity and revolt in history are described with perhaps just a little too much of the usual American scholars' shock at "enthusiasm." The introductory material on the poetry, however, is excellent. This is the first text, to my knowledge, which shows an awareness of the recent Jonsonian studies emphasizing the elements of resemblance between that classical poet and Donne with his "strong lines." It also seems to be the only text taking real cognizance of contemporary research into the symbolic or emblematic images which, the editors note, distinguish the metaphysical from the Cowleyan or Cleveland image. The editors also explain as satisfactorily as is possible within their limited space two terms which are currently much in vogue: Marinism and the baroque.

Harriet Zinnes, Queens



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Bowden, William R. The English Dramatic Lyric, 1603-42: A Study in Stuart Dramatic Technique. (Yale Studies in English no. 118). New Haven: Yale Univ. Press, \$4.00.

Cardigan, The Earl of. The Life and Loyalties of Thomas Bruce. A Biography of Thomas, Earl of Ailesbury and Elgin, Gentleman of the Bedchamber to King Charles II and King James II, 1656-1714. London: Routledge and Kegan Paul, 21s.

Cassirer, Ernst. The Philosophy of the Enlightenment. Translated from German by Fritz C. A. Koelln and James P. Petegrove. Princeton: Princeton Univ. Press, \$6.00.

The Charters of the Borough of Newport in Gwynllwg
Translated and Transcribed by William Rees. (The two Charters were Granted Respectively by Humphrey, Earl of Stafford, in 1427 and by James I in 1623). Newport: Public Libraries Committee, 12s 6d.

Ebenstein, William. Great Political Thinkers, Plato to the Present. New York: Rinehart, \$6.50.

Glendenning, Ian. British Pistols and Guns, 1640-1840. London: Cassel, 27s 6d.

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Newald, Richard. Die Deutsche Literatur vom Späthumanismus zur Empfindsamkeit, 1570-1750. München: C. H. Beck'sche Verlagsbuchhandlung.

Phelps, Naomi Forsythe. The Queen's Invalid. (Paul Scarron). Baltimore: The Johns Hopkins Press, \$4.00.

Proceedings of the British Academy, 1947.
(Includes Lectures on Milton, Shakespeare, Spenser, and others). London: Cumberlege, for the British Academy, 40s.

Hargreaves, Reginald. This Happy Breed. Side-lights on Soldiers and Soldiering in England in the Seventeenth, Eighteenth, and early Nineteenth Centuries. London: Skeffington, 18s.

Jackson, Alice Fanny and Jackson, Bettina. Three Hundred Years American; The Epic of a Family from Seventeenth-century New England to Twentieth-century Midwest. Madison: State Historical Society of Wisconsin, \$4.00.

Marcus, Jacob Rader. Early American Jewry: The Jews of New York, New England, and Canada, 1649-1794. Philadelphia: Jewish Publications Society of America.

Miles, Josephine. The Continuity of Poetic Language: Studies in English Poetry from the 1540's to the 1940's. Berkeley: Univ. of California Press, \$5.00.

Milligan, Cecil Davis. History of the Siege of Londonderry, 1689. With Foreword by Sir Norman Stronge and Introduction by J. A. Read. London: Carter, 7s 6d.

Milton, John. Poems; the 1645 edition. With Essays in Analysis by Cleanth Brooks and John Edward Hardy. New York: Harcourt, Brace.

Redaway, William F. History of Europe from 1610-1715. New York: Barnes and Noble, \$6.00.

Train, K. S. A Second Miscellany of Nottinghamshire Records. (Include extracts from the Parish Record kept at Ralleston between 1588 and 1615). (Thoroton Society Record Series). London: Thomas Forman, 30s.

Van Thienen, Frithjof. The Great Age of Holland, 1600-1660. (Costumes of the World Series). Translated from the Dutch by Fernand G. Renier and Orine Cliff. London: Harrap, 10s 6d.

Waterman, Thomas Tileston. The Dwellings of Colonial America. Chapel Hill: Univ. of North Carolina Press, \$10.00.

Welch, S. R. Portuguese Rule And Spanish Crown in South Africa, 1581-1640. Capetown: Juta, 30s.

—Thomas B. Stroup and Albert W. Fields
University of Kentucky.

PHANTOM INTO FICTION

(Summary of paper read to the MLA, December 1951)

In the military, religious, and political turmoil of the seventeenth century, fear and suspicion were intense. Pamphlets about witches, sorcerers, and malign spirits, the Archfiend's agents, proliferated in hawkers' budgets and on booksellers' shelves. For a half century these narratives were journalistic, purveying sensational news. From the Protectorate to the Restoration, the determination to apply fictional shock treatment to scepticism and infidelity grew apace. The end of the century saw another shift in emphasis, from propaganda to pastime.

Mid-century rationalism was strengthened by the

reissue of Reginald Scot's The Discoverie of Witchcraft and by the revulsion of feeling against English witchfinders and Scottish witchprickers. Convinced that the hierarchy of God, good spirits, and shepherds would collapse if Satan, evil spirits, and enchantresses were denied, Henry More explained the parallel economies in An Antidote against Atheism (1653). Like More, Meric Casaubon, Joseph Glanvil, Richard Baxter, and other defenders of the faith descended to the capacity of "the more weak and sunk minds of sensual mortals." They told "strange..and undeniable Stories of Apparitions," guardian genii, racketing devils, and crones, of conjuration, transformation, and diabolical possession in order to "fetch off men to an easier belief of a God" and immortality.

Poltergeists like the Woodstock Demon, the Devil of Mascon, the Drummer of Tedworth, and the Devil of Glenluce were subjects of fumbling psychic research before the tales were certified as "near and modern," free "from all suspicion of either Fraud or Melancholy." The collectors of tendentious episodes and short stories involved themselves in a burdensome correspondence of enquiry, verification, and character testimony. Then they imbedded their anthologies in such works as A Treatise Proving Spirits, Witches and Supernatural Operations by Pregnant Instances and Evidences; Saducismus Triumphatus; and The Certainty of the World of Spirits. Fully evinced by unquestioned Histories of Apparitions and Witchcrafts..Proving the Immortality of Souls.

Contributions to later editions were solicited, as when a Scotch writer encouraged "Gentlemen and others" to submit "any Relations about Spirits, Witches, and Apparitions, in any part of the Kingdom." This "Advertisement" appeared in George Sinclair's Satans Invisible World Discovered; or, A Choice Collection of Modern Relations, proving evidently against the Saducees and Atheists of this present Age, that there are Devils, Spirits, Witches, and Apparitions (1685). Despite his plagiarism from Glanvil, Sinclair displayed more narrative sense, enjoyed four times as long a life in print, and influenced Scott, Stevenson, and other writers.

But with Sinclair moral fervor and thoughtfulness began to decline. The Mathers, though zealous, were colonials, and their London publisher, John Dunton, commercialized "apparition evidence" in The Christian's Gazette, or News chiefly respecting the Invisible World (1708-9). In this more relaxed atmosphere and under the double stimulus of John Beaumont's popular Treatise of Spirits, Apparitions, Witchcrafts and Barbara Bargrave's admission of a ghostly visitor, Daniel Defoe brought out "A True Relation of the Apparition of one Mrs. Veal" in 1706. Using all the devices of seventeenth century theological narrators, Defoe created a short story masterpiece which soon prefaced Charles Drelincourt's The Christian's Defence Against the Fears of Death. Whether appearing alone or supporting traditional doctrine, his exemplum illustrates the transition from propagandistic to literary use of the "relation."

Coleman O. Parsons, The City College, New York

ITALICA

Edited by Paul E. Parmell. N. Y. U.

Luigi De Anna, "Il terzo centenario di Fenelon," Humanitas, Anno VI, n. 10, ottobre 1951, pp. 953-961.

The author of an anniversary article in a sectarian magazine about so controversial a figure as Fenelon must tread a fine line between sympathy -- which might seem an aspersion on a famous papal decree -- and dogmatic condemnation of a great Catholic cleric, writer and moralist. Sig. De Anna meets all the requirements admirably. His conclusion, showing admiration for the man and caution at the same time, is a model of equivocation: "Even now, after the publication of so many documents, it is still hazardous to make a serene and definitive judgment of Fenelon." Perhaps, he suggests in an unacknowledged borrowing from Lanson, this mystical priest still carries in himself the seeds of the future.

Italo Siciliano, Racine. La vita e le opere. Padova, 1950.

Reviewed by Anna Maria Finoli in Palideia, Anno VI, n. 2-3, marzo-giugno 1951, pp. 127-128. Fault is found with the arrangement (first the life, then the plays), with the author's contempt for modern critics, especially with his insufficient regard for Italian criticism of Racine, and finally the inadequate consideration given the dramatist's language. Otherwise, a "clear and simple" guide to one of the greatest French authors.

A fuller treatment of the same subject was published by the University of Padua in 1943.

Carlo Calcaterra, Poesia e canto (Studi sulla poesia melica italiana e sulla favola per musica). Bologna, 1951.

Reviewed by Filippo Piemontese in Humanitas, Anno VI, n. 8-9, agosto-settembre 1951, pp. 918-923.

One of the most distinguished Italian scholars of the present day examines the forms in which poetry has been combined with song over the past four hundred years (Special emphasis on the 17th and 18th centuries). He particularly insists on the need for study of literary rhythms and structures in such works. It would appear, from his bibliography, that few other scholars have been attracted to this huge field, possibly because they have been discouraged by the negative comments of Carducci and De Sanctis; and hence an important part of this book is to counteract the effect of this adverse criticism. Sig. Calcaterra distinguishes two traditions in this body of poetry: the true Italian tradition, traced through Tasso, Guarini, Marino, Lemene and Rolli, and the mechanical superficialities of the less indigenous Ronsard-Chiabrera school. This impressive survey will perhaps be most valuable if it encourages others to investigate more fully sections of this neglected field.

Ferruccio Ulivi, "La poetica del Guarini e il Pastor Fido," Humanitas, Anno VI, n. 1, gennaio 1951, pp. 88-103.

Although Il Pastor Fido is clearly within the 16th century, this article is important for the way it interprets Guarini as the important link between Renaissance lyricism and the imaginative hedonism of the Seicento. The social and human emphasis of the Baroque, in contrast to the Florentine dissociation from life of Cinquecento poetry, is nowhere more apparent than in Guarini, with the sensuality that accompanies this attitude. But there is something more than libidinosity in the Pastor Fido: there is a kind of melancholy unknown to the Renaissance, a sense

of the solitude of the individual in the face of life, a failure to find consolation in religion that makes an escape into the reality of the senses desirable. Corisca, the most compelling character in the drama, perhaps summarizes these tendencies better than the author himself intended. She seems to be the mirror of a 17th C. courtier -- or courtesan -- and while she is on stage we forget the whole tragicomic-pastoral machinery. Designed to be odious, she became the character most congenial to the poet's taste, the most representative of the life of his day. Guarini also represents a turn away from the Renaissance in his reliance on Aristotelian principles in his "Compendio." Here again the poet shows a return to empiricism, a basing of principles (like his poetry) on life and experience, especially the experience of the senses. Sig. Ulivi compensates for a style that is often difficult and a method of reasoning that is occasionally forced by his resolute approach to the problem: "why is it that Il Pastor Fido holds its place in Italian literature, even though it is inferior in so many ways to the Aminta?" This article seems like one of the most successful answers to the objections of De Sanctis.



ITALIAN STUDIES

Wilson, F.P. "A Supplement to Toynbee's Dante in English Literature", I.S., 3(1946-48), 50-64.

Supplements Toynbee's allusions to Dante by the following 17th-century allusions: I.S., Memorable Conceit of Divers Noble and Famous Personages, 1602; Sir Robert Dallington, The View of Fraunce, 1604; John Healey, The Discovery of a New World, c. 1609; and especially Wits Labyrinth, 1610. This last contains the first reproduction of Dante's head in an English book. Albert C. Hamilton, Cambridge

THE JANE SHORE THEME IN ENGLISH LITERATURE is the subject of a study being made by S.N. Bograd, Eng. Dept., U. of Vt., Burlington, Vt. He will be grateful to learn of 17C treatments of the theme.

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